

## Bhatanda Ilila Song Meanings of The Ciacia La Poro Community to The Study of Literature and Culture

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### ABSTRACT

*The problem of this research is how the meaning of the song Bhatanda Ilila in the Ciacia community, Karya Baru Village, Sorawolio District. The purpose of this study was to describe data about the meaning of the poem Song Bhatanda Ilila in the Ciacia Laporo community in Karya Baru Village, Sorawolio District. To achieve the objectives of this study, Leech's (1991) theory of meaning is used as the main theory, as well as supporting theories, such as the theory of literature, oral literature, and folk songs. This research is classified as a type of field research with a qualitative descriptive method. The data in this study are oral speech containing the meaning of Bhatanda Ilila's song recorded from informants or native speakers who use the Cia-cia Laporo language. Data collection techniques used are recording techniques and note-taking techniques. Data were analyzed descriptively through stages; transcription of data records, data classification, data translation, data analysis, conclusions. The results of the research on the meaning of Nyanyian Bhatanda Ilila of the Ciacia Laporo ethnic community in Karya Baru Village, Sorawolio District, are: (1) Data 01 or the first verse contains the affective meaning of two data, and the reflective and connotative meaning of each data. While data 02 or the second verse contains the connotative meaning of two data, and the affective meaning and conceptual meaning of each one data. (2) Data 03 or the third verse contains affective meaning and reflective meaning each one data, and connotative meaning there are two data. Furthermore, data 04 or the fourth verse contains affective meaning and connotative meaning each one data, and reflective meaning contains two data. (3) Data 05 or the fifth verse contains four data connotative meanings. (4) No thematic and stylistic meanings were found in the poems of Song Bhatanda Ilila in the Ciacia Laporo ethnic community in Karya Baru Village, Sorawolio District.*

### ARTICLE HISTORY

Published June 25<sup>th</sup> 2022



### KEYWORDS

Bhatanda Ilila Song; Meanings; Poems; Ciacia; Laporo Ethnic

### ARTICLE LICENCE

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### 1. Introduction

Regional literature as a part of regional culture has an important role in the development of national culture. Therefore, inventory and research of this regional literature are necessary in an effort to preserve regional culture (Rahman, 2017). The study of regional literature, especially oral literature is able to maintain values and local wisdoms which will be very useful in attaining the character of the nation. Oral literature is a form of regional culture that contains important values to realize the spirit of national unity. The content of oral literature, including folk songs, needs to be accurate in regenerating social life. Thus, the accumulation of values in oral literature as a source of local wisdom can be protected from the threat of globalization. In line with the results of research (Gazali, 2016; Rahman & Letlora, 2018; Munandar, Sidu Marafad & Sahlan, 2020, p. 52) that folk songs have ritual, social, educational, communication and information functions, and entertainment. Furthermore, it is said that the values contained in folk songs are religious, philosophical, ethical, and aesthetic.

To counteract the negative effects of globalization, it is necessary to have a national movement supported by government policies. This is intended so that each region has the same spirit and purpose to save and reveal the diversity of local wisdom values in their respective regions. This movement will eventually lead to the realization of national cultural values that strengthen our Indonesian identity and identity in a regenerating manner. Our generation will not be dazzled by the culture of other nations in the world. Similar concerns were expressed in research (Evang Asmawati, 2018;

Sugiyartati, et al., 2020) that the sophisticated flow of information has shown its dominance in winning the sympathy of the younger generation, as a result, oral literature which is an ancestral heritage is simply neglected. Regarding the importance of this research and the actualization of local wisdom values, including in the Buton Islands, researchers are motivated to reveal the various meanings contained in the bathanda songs of the Ciacia community in Karya Baru Village, Sorawolio District, Baubau City. This effort need to be done so that *nyanyian bathanda* (bathanda song) which is classified as oral literature can be actualized again in the midst of the community.

*Nyanyian Bathanda* is an ancestral cultural heritage that is held every year at the harvest party by the Ciacia Laporo community in Karya Baru Village in Baubau City. Through the sung poetry contains values that are of course important as educators of the community owner. Research on the meaning of *Nyanyian Bhatanda* provides an overview or reflection of the triumph of the Ciacia Laporo community in the past. For this reason, research on the poems used in the Bathanda Song needs to be carried out completely. The importance of this research is in line with the results of research (Indra Putra Pahlewi, 2015, p. 37) and (Nadir La Djamudi, 2005, p. 122) that the meaning contained in oral literature includes folk songs, in the form of advice, prohibitions, appeals and invitations to humans in relation to life, both religious and social life.

There are six kinds of *Nyanyian Bathanda* : (1) *Lele Pangulu Lele*, (2) *Ilila*, (3) *Dhionga*, (4) *Ndea-ndea*, (5) *Aule*, (6) *Ughale*. However, this research only focuses on one of the six types of *Nyanyian Bathanda* i.e. *nyanyian Bathanda Ilila*. Thus, the focus of this research is on what the meaning of *Bhatanda Ilila's* song is to the Ciacia community in Karya Baru Village, Sorawolio District. For this reason, the purpose of this study was to describe the meaning of *Nyanyian Bhatanda Ilila* in the Ciacia Laporo community in Karya Baru Village, Sorawolio District. This research is expected to be useful as a reference for further research and as a development in the field of oral literature. In addition, the results of this study are expected to be a contribution to the maintenance of regional culture in Baubau City, as well as input for the National Education Office in order to develop teaching materials for local content.

Methodologically, the problems discussed in this study use the main theory and the companion theory. The main theory on which the discussion of this research relies is the theory of type of meaning proposed by (Geoffrey Leech, 1991). While additional theories that are used to complete the needs of the discussion are the theory or definition of oral literature and folk songs.

Folk songs are a universal cultural phenomenon that can be found in almost all places in the archipelago. Taalami (in (Indra Putra Pahlewi, 2015) Folk songs according to Jan Harold Brunvand (in Munandar & Sidu Marafad & Sahlan, 2020) stated that folk songs are one of the folklore genres consisting of words and songs that are circulated orally among certain collectives in traditional form and has many variants. Singing comes from various sources and appears in a variety of media. According to Sedyawati (in Gazali, 2016, p. 191) folk singing as a traditional art is a manifestation of the culture of an area, where this form plays a certain role in the life of the supporting community, it is a manifestation of the life of the community where the art grows and develops.

Bhatanda event as one of the cultural heritages of the Ciacia La Poro community serves as a means of public entertainment and as an expression of gratitude to Allah SWT for the success of the harvest. Therefore, this Bhatanda is held every year during the harvest festival and after the harvest festival ends. Bhatanda is held in a baruga (traditional house) in the form of dance performances and accompanied by singing as part of a series of harvest party activities involving the younger generation

Bhatanda folk songs, especially Ciacia La Poro in Sorawolio District, Baubau City, consist of six types, (1) *Lele Pangulu Lele*, (2) *Ilila*, (3) *Dhionga*, (4) *Ndea-ndea*, (5) *Aule*, (6) *Ughale*. Bhatanda singing performance as the art of chanting phrases in the Ciacia language which is composed of beautiful words sung with a specific purpose and purpose. Chanting Bhatanda's Song requires perseverance and intelligence because in addition to the unique intonation of the song, it is also sung in sequence until it is finished like a chain poem. It is forbidden for someone who sings the Bhatanda song intermittently or stops in the middle of the sentence of the song. Bhatanda songs can be sung by both men and women and accompanied by traditional musical instruments with a dance called Linda Bhatanda

## 2. Methodology

This research is a field research that uses a qualitative descriptive method. The research data is in the form of the Bhatanda lala verse spoken by the informant or native speaker or the main actor in every Bhatanda annual traditional party activity in Karya Baru Village, Sorawolio District. The instruments used are tape recorders/mobile phones, notebooks, and researchers as key instruments. (Sugiyono (Nasir, 2016). Therefore, data collection used recording techniques and

note-taking techniques. While the data were analyzed descriptively qualitatively referring to the opinion of Nyoman Kuta Ratna in (Nasir, 2016) which was carried out in stages: (1) Transcription of recordings data, namely transferring recorded data into written form (2) Data translation, all data directly translated into Indonesian (3) Description, the researcher describes as a whole about Bathanda Ilila's Song (4) Analysis, all data were analyzed using a semantic approach, where each word or array is analyzed based on the type of meaning from the theory used. This stage is carried out to find out what kind of meaning is contained in *Nyanyian Bhatanda Ilila's*.

### 3. Result and Discussion

The research data collected were then analyzed qualitatively. Data were obtained from informants through interview techniques using notes and recording techniques directly at the research location; the Ciacia Laporo ethnic community in Sorawolio District. The discussion and disclosure of meaning in the Song of Bathanda Ilila is analyzed and described using the theory (Geoffrey Leech, 1991) about the types of meaning which are divided into seven types of meaning, namely: (1) connotative meaning, (2) stylistic meaning, (3) affective meaning, (4) reflective meaning, (5) collocative meaning, (6) conceptual meaning, (7) thematic meaning. Based on the theory of type meaning, the researcher describes the data about the meaning of *Nyanyian Bathanda Ilila* in the Ciacia Laporo ethnic community in Karya Baru Village, Sorawolio District systematically below.

#### Data 01

Ciacia Language	Language Indonesian
<i>Inande wange maka</i>	Mungkin yang disana
<i>Santaugamo nisuru</i>	Gadis bersamamu
<i>Surue bhe lasurue</i>	Teruskanlah teruskan
<i>Bunga ni Mateasomo</i>	Bunga yang kau matikan

The quotation from Bathanda Ilila's Song in data 01, especially in the first line, contains an affective meaning, namely the meaning related to the feelings of the speaker (singer; singer) who represents his wife towards the object being discussed, namely the disturbance of women in overseas. The object discussed is the disturbance of women in the region. The array clause above is an expression of a wife's heart to a husband who is nomad. The expression of the wife's feelings for her husband, namely that there may be another woman there. This expression is a statement that aims to remind the husband to be careful overseas. Ideally, the wife's complaint like this is a natural thing. It often happens that a husband who wanders for a living cannot stand the temptation of women.

Literally the *Inande wange, maka* clause uses the word  *mungkin* (maybe) which refers to possibility, not accusations. Therefore, this clause contains meaning regarding the feelings of the speaker 'wife' towards the interlocutor 'husband' regarding the situation they are discussing i.e. the husband may be seduced by women or temptation of women in the overseas.

The excerpt of *Nyanyian Bathanda Ilila* in data 01 in the second line also contains an affective meaning, namely the meaning related to the feelings of the speaker (singer; singer) who represents his wife towards the object being discussed, namely the temptation of women in overseas. The array clause above is an expression of a wife's heart to a husband who is nomad. Expression of the wife's feelings to her husband, that there is a woman who often accompanies them when the husband abroad. Semantically, it appears that this second clause is a continuation of the first clause in the first array. As in the first line, this statement aims to remind the husband to be careful in the overseas. Although, grammatically it is said that *Santaugamo nisuru* which means 'the girl with you' but that is not meant to be an accusation. Solely just to remind the husband to be more careful and don't get carried away. It is normal for women in general to say this kind of speech. Implicitly, this array shows the expression of being spoiled and worried for the safety of the husband when he is overseas.

The excerpt of Bathanda Ilila's Song on data 01 in the third array is different from the previous two lines, that is, it contains a reflective meaning, namely the meaning that appears by the speaker when responding to what he sees. The reflective meaning put forward by the wife is of course based on the fact that many husbands who wander cannot stand the temptation of women. In fact, if it is related to the previous two lyrics, there is already an indication of the wife's suspicions about her husband's condition overseas. In other words, this third lyric is as if there is already another woman who accompanies her husband in the sea. An expression in the form of satire to the husband. The third clause or line that

reads Surue bhe lasurue 'Keep going,' is certainly an emotional expression of the information the wife gets about the existence of other women who accompany her husband when he is overseas. This array does not mean telling the husband to continue what he was doing overseas with the other woman. However, expressions of jealousy, anger at the treatment of the husband in the overseas.

The quotation from Bathanda Ilila's Song in data 01 in the fourth array is different from the previous array, that is, it contains a connotative meaning, which is an untrue meaning or an indirect expression, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the fifth line, namely *Bunga ni Mateasomo* 'Bunga yang kau matikan' (the flower you turn off). The clause 'Bunga yang kau matikan' contains a meaning that is not true or an indirect expression, or with the intention of not only being limited to the linguistic elements used. Semantically, the word flower has the meaning of a woman, while the word death has a meaning that there is nothing else, except for the woman. So, the connotative meaning of the fifth clause or array of Flowers that you killed 'means a woman who is loved for the rest of her life.

#### Data 02

##### Ciacia Language

*Mia asumuru bhunga*  
*Salabhi amibhose-bhose*  
*Kaasi ladhi maka*  
*Naminamisi kambangasa*

##### Indonesia Language

Daripada bersama bunga  
Lebih baik saya mendayung-dayung  
Kasihannya sana  
Merasakan kegelisahan

The quotation from Bathanda Ilila's Song on data 02 in the first line contains a connotative meaning, namely a meaning that is not true or an indirect expression. The connotative meaning is found in the first line, *Mia asumuru bhunga* 'daripada bersama bunga' (rather than be with flowers). The connotative meaning of the clause 'daripada bersama bunga' lies in the word flower. The word flower means woman. In its entirety, the clause implies that rather than being with another woman. This expression implies advice to husbands, that rather than being with other women, it is better to focus on work overseas. The existence of the connotative meaning of this line will be clearer if we fully understand the second stanza of this song. If we examine the second stanza in its entirety, we can understand that it contains advice to the husband who is overseas that he is better to work seriously for the sake of his wife and children in the village rather than being with a mistress or another woman in foreign land.

The quotation from Bathanda Ilila's Song in data 02 in the second line also contains a connotative meaning, which is a meaning that is not true or an indirect expression. The connotative meaning is found in the second line, *Salabhi amibhose-bhose* 'Lebih baik saya mendayung-dayung' ('I'd better row'). The connotative meaning of the clause 'It's better for me to row' lies in the word rowing. The word rowing has the meaning of trying hard or toiling. In its entirety, the clause implies that it is better for me to work hard. This expression contains the meaning of advice to husbands, that when we are overseas, instead of thinking about the seductive or comforting woman, it is better to focus on working hard for the sake of our wife and children at home.

The quotation from Bathanda Ilila's Song in data 02 in the third array contains an affective meaning, namely the meaning relating to the feelings of the speaker (singer; singer) who represents his wife towards the object being discussed i.e. how best to be when overseas. The object being discussed is being rational when overseas. The third line is *Kaasi ladhi*, so 'Poor him there' is a clause that contains an expression of advice to the husband when he is overseas. A warning to a husband who went to earn a living abroad. The advice is to remember that the wife is in her hometown, it's a pity that they are there to take care of the future of their children and family. Soaring wives in the village struggle alone without a husband like other families. The content of this advice contains affective meaning in the third line above.

The quotation from Bathanda Ilila's Song in data 02 in the fourth array above contains a conceptual meaning, namely the content of meaning that emphasizes logical meaning. The fourth line is *Naminamisi kambangasa* 'Feeling restless'. This line contains a logical meaning, that is, whatever it is, if her husband is still overseas, there will be anxiety. There are many things to worry about when the husband is trying his luck overseas. Logically, this can be understood, especially for a wife whose husband is indeed overseas. In addition, it has often happened that husbands often cannot stand the temptations of women while abroad.

#### Data 03

##### Ciacia Language

*Kambangasano lalo*  
*Toumpano i lalo kombe*

##### Indonesia Language

Gelisanya hati  
Kita mengapa perasaan marah

*Lalo kombe bhacurie*  
*Lalo umela bhawae*

Perasaan marah ditindis  
Perasaan baik dibawa

The quotation from Bathanda Ilila's Song in data 03 in the first line contains an affective meaning, namely the meaning related to the feelings of the speaker (singer; singer) who represents an advisor to the object being discussed, namely how a family should be. The object discussed is how to build a family. The first line, namely *Kambangasano lalo 'Gelisanya hati'* is a clause that contains an expression of advice to the husband when there is a problem at home. A warning to a husband must understand that if his wife is left he will definitely be nervous. So, if there is a dispute in the house, do not leave the house until it is resolved. Let alone there are problems in the household, even for a husband who wanders, his wife must be nervous. Always a dominant heart if it's a woman, what more if the husband's shelter is out of the house or wanders

The excerpt of Bathanda Ilila's Song on data 03 in the second array is different from the previous array, that is, it contains a reflective meaning, which is the meaning that appears by the speaker when responding to what he sees. The reflective meaning put forward by the counselor when responding to a disputing family. In living the ark of the household, of course there are differences of mind. However, whatever the dispute is, we must not be angry. We must be good at discussing our thoughts and ideas with our husbands or wives. Mutual respect for both parties must be prioritized. From mutual respect, we can use language that is appropriate in each other's hearts. An adviser of course responded to this problem, then said that why should be angry. That is, we are required to be more mature in managing the household.

The quote from Bathanda Ilila's Song on data 03 in the third array contains a connotative meaning, namely a meaning that is not true or an indirect expression, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the second line, namely *Lalo kombe bhacurie* 'The feeling of being crushed is angry'. The connotative meaning of the clause 'Feelings of anger being bullied' lies in the word *tindis*. The word *piercing* means trying hard to suppress or not at all. In its entirety, the clause implies that anger should not be suppressed in the form of words or actions. This is meant in the context of living a family life. In family life, of course, there are differences of opinion, so there may be room for anger to arise. However, it's definitely not a good solution. This is precisely what often makes the family fall apart.

The quotation from Bathanda Ilila's Song on data 03 in the fourth array also contains a connotative meaning, which is a meaning that is not true or an indirect expression, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the fourth line, namely *Lalo umela bhawae* 'Good feelings are brought'. The clause 'Feelings of anger being bullied' contains the connotation that if there is a dispute or difference of opinion on a matter in the household, each must control themselves or control themselves. Anger and revenge is not the best solution. In fact, it often makes the family fall apart. So, it is recommended that wisdom and goodness are always expressed, do not always repeat faults or bad things to each other. This is a reflection of the maturity of both parties in building a harmonious family. One thing is certain that no human is free from mistakes, so no one is perfect, because we are all human.

#### Data 04

##### Ciacia Langaunge

*Bhadano laranta-ranta*  
*I bhawono maninggara*  
*Saminggarano lalo*  
*Saguguruno kapuele*

##### Indonesia Language

Badannya tersiksa-siksa  
Di atas kesengsaraan  
Kesengsaraan hati  
Gugumya kasih sayang

The quote from Bathanda Ilila's Song in data 04 in the first line contains an affective meaning, namely the meaning related to the feelings of the speaker (singer) who represents an advisor to the object being discussed; how a husband should be. The object being discussed is what if the husband leaves his wife. The first line, namely *Bhadano lantaranta*, 'His body is in torment' is a clause that contains an expression of advice to the husband that when the husband leaves his wife, his body is really in torment. Everything the wife has to solve. The heaviness and the lightness are the ones who handle it. There is no longer any place to ask for help in all matters of life. Of course regret will disturb his mind all the time. Not to mention the social psychological pressure for a wife if her husband leaves. In general, our social conditions still consider it taboo if a wife is left by her husband.

The excerpt of Bathanda Ilila's Song on data 04 in the second array is different from the previous array, that is, it contains a reflective meaning, which is the meaning that appears by the speaker when responding to what he sees. The reflective meaning put forward by the advisor when responding to the condition of the wife who was left by her husband

due to the temptation of women. The clause in the second line, namely *I bhawono maninggara* 'Above misery' expresses the advisor's response about how much misery is experienced by a wife if her husband leaves her. The word *misery* indicates the psychological condition that occurs to the wife when she experiences such a fate and ordeal. The misery that is felt is more on feelings or social psychological pressure that squeezes because this kind of situation is not yet socially acceptable. I don't know what caused the family's exposure, what is certain is that such a situation is still taboo for the surrounding community.

The quote from the Song of Bathanda Ilila in data 04 in the third array, is the same as the previous array, which contains a reflective meaning, that is, the meaning that appears by the speaker when responding to what he sees. The reflective meaning put forward by the advisor when responding to the condition of the wife who was left by her husband due to the temptation of women. The clause in the third line, namely *Samaninggarano lalo* 'Kesengsaraan Hati' expresses the advisor's response about how miserable a wife experiences when her husband leaves her. The word *misery* indicates the psychological condition that occurs to the wife when she experiences such a fate and ordeal. The suffering that is felt is more on the feelings of the heart. Whose heart for the wife who is not miserable when experiencing pressure and trials like this. It's a bit difficult to hide heart problems that are being pressured by family problems. Family is a place of refuge to overcome all the problems that cross our family. Family is a place to solve life's problems, so if the family is divided, it will affect the thoughts and feelings of both parties, even every family member.

The quotation from Bathanda Ilila's Song on data 04 in the fifth line is different from the previous lyrics, in that it contains connotative meanings, namely meanings that are not true or indirect expressions, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the fifth line, namely *Saguguruno kapuele* 'The fall of love'. The clause 'The fall of love' contains the connotation that the husband's love is lost due to divisions that occur in the family. The connotative meaning of the word *fall* is the loss of love from a husband who should still be there and be the main thing in building a family. Love as glue and reinforcement for family unity. Thus, it will be a big problem for a family to lose the love between the two parties.

#### Data 05

##### **CiaCia Languange**

*Kapuelu kolie antoga*

*Sampu kolie kabincasa*

*Lubuam kabhincasa*

*Rampano ntalea matam*

##### **Indonesia Languange**

Kesukaan jangan terhenti

Turun jangan buang kasar

Sebab kau buang kasar

Karena terang matamu

The quotation from Bathanda Ilila's Song on data 05 in the first line contains a connotative meaning, which is a meaning that is not true or an indirect expression, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the first line, namely *Kapuelu kolie antoga* 'Don't stop your love'. The clause in the first line above, namely, 'The love doesn't stop' contains the connotation that it is proper that the love of a husband or both parties cannot fade over time. The love between the two parties, namely between husband and wife, will not rot with time. That love is the main energy in building a family on the aspired plan. It is unimaginable how a family is built without love. This is really something that is irrational because only with love can the family be strong in facing any challenges.

The quotation from Bathanda Ilila's Song in data 05 in the second line also contains a connotative meaning, namely a meaning that is not true or an indirect expression, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the first line, namely *Sampu kolie cabincasa* 'Down, don't throw it away'. The clause in the second line above, namely, 'Go down, don't throw away rudely', has the connotation that if you really have to leave the house or leave the house, as a husband you don't have to be rude, be it words or actions. In this context, the word *descending* can mean leaving the house, it can also mean leaving the house. The phrase *discard rudely* can mean to show or show rudeness. In this context, the phrase *discard rude* means to say or behave rudely towards the wife. Such a thing, for whatever reason, will not be able to please anyone or to any social strata stratification.

The quotation from Bathanda Ilila's Song in data 05 in the third array, like the first and second lines, also contains connotative meanings, namely meanings that are not true or indirect expressions, or with the intention of not only being limited to the linguistic elements used. The connotative meaning is found in the third line, namely *Lubuam kabhincasa* 'Because you throw away rough'. The clause in the third array above can be clearly understood if it is linked to the previous two arrays. For this reason, the clause 'Because you threw away rudely' can be interpreted to express a thought from the other party or the speaker or adviser that if the husband is rude, it means that someone has fallen in love with him. In

simple terms the clause 'Because you throw away rude', means the reason you say or act rudely. This meaning is a way of thinking that often becomes a fact when there is a dispute in the family.

The quotation from Bathanda Ilila's Song on data 05 in the fourth array, as well as the first, second and third lines, also contains connotative meanings, namely meanings that are not true or indirect expressions, or with the intention not only limited to the linguistic elements used. The connotative meaning is found in the third line, namely Rampano ntalea matam 'Because your eyes are bright'. The clause in the fourth line above can be clearly understood if it is linked to the previous three lines to get a comprehensive understanding. For this reason, the clause 'Because your eyes are bright' can be interpreted to express a logic that the husband's rude words and actions are caused by another woman whose status is a bully. In simple terms the phrase 'the light of your eyes' does not only mean eyes that see clearly, but more than that, that there is already another woman he has fallen in love with. It's an appropriate connotation and very subtle and very comprehensive to reveal the character of the husband who began to glance at or even had kept other women outside the house.

#### 4. Conclusion

From the discussion it is found out that there are several meanings in Bhatanda Ilila's song from the Ciacia Laporo ethnic community in Karya Baru Village, Sorawolio District. The first one is taken from data 01. In this first verse, the meaning contains affective, reflective and connotative meanings. Meanwhile, in data 02 or the second verse contains connotative, affective and conceptual meanings. Data 03 or the third verse contains affective meaning, reflective meaning, and connotative meaning. Furthermore, data 04 or the fourth verse contains affective, connotative, and reflective meanings. Data 05 or the fifth verse contains connotative meaning. There are no thematic and stylistic meanings were found in the poetry of Nyanyian Bhatanda Ilila in the Ciacia Laporo ethnic community in Karya Baru Village, Sorawolio District.

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